# CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 31 TORONTO 2, CANADA December 3rd, 1927



## WHILE THESE ARE CLICKING AT BOX-OFFICES:

**"ROAD TO ROMANCE"** (*Novarro*)
"Very good week Stanley, Philadelphia." "Pulled in the crowds at State, Minneapolis"—*reports M-G-M News.*
"Midland, Kansas City, got largest gross ever taken in local house." "Clicked at Victory, Providence"—*reports Variety.*

**"THE FAIR CO-ED"** (*Davies*)
"Record box-office Grand, Atlanta." "Tremendous at Century, Baltimore." "Gratifying returns Regent, Harrisburg, Pa."—*reports M. P. News.*
"Stood out at State, Buffalo"—*reports Variety.*

**"BODY AND SOUL"** (*L. Barrymore-Kerry-Pringle*)
"Packed the State, Detroit." "Unusually good business at Strand, Tampa, Fla."—*reports M. P. News."*

**"SPRING FEVER"** (*Haines*)
"Boosted receipts at Tower, Minneapolis." "Attracted many to Warfield, San Francisco." "Very good business Temple Theatre, Birmingham"—*reports M. P. News.*
"Hitting excellent pace Century, Baltimore"—*reports Variety.*

**ANNIE LAURIE** (*Gish*)
"Opened big and held up at Uptown, Toronto." "Good week at State, Boston"—*reports Variety.*

**"GARDEN OF ALLAH"** (*Ingram*)
"At State, St. Louis, most popular in town"—*reports Variety.*

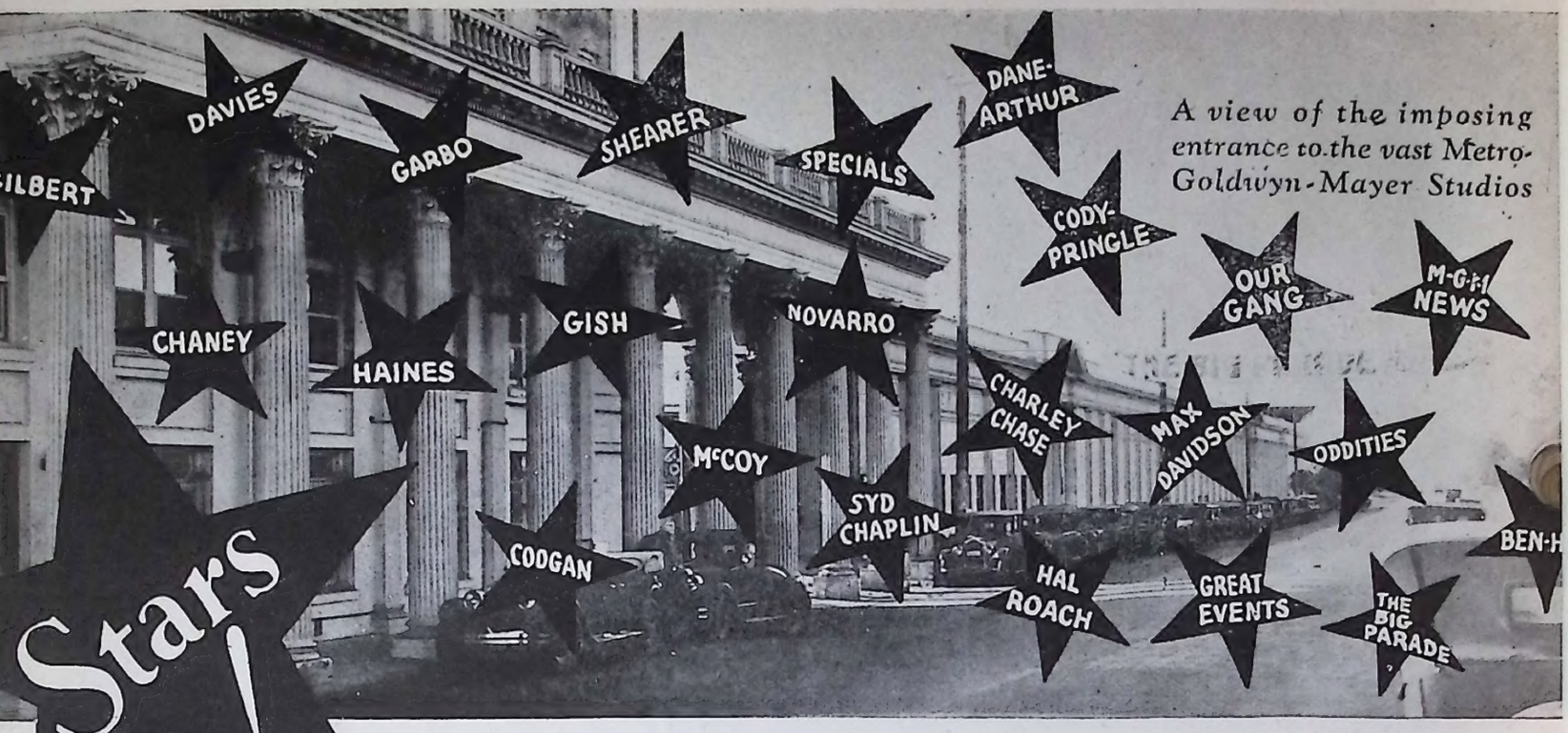
## THESE BIG HITS ARE ON THE WAY:

LON CHANEY *in* LONDON AFTER MIDNIGHT
JOHN GILBERT *in* MAN, WOMAN AND SIN
THE 13th HOUR
GRETA GARBO *in* THE DIVINE WOMAN
NORMA SHEARER *in* HER BRIDAL NIGHT
WILLIAM HAINES *in* WEST POINT

**METRO-GOLDWYN-MAYER**



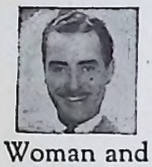
PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2




*A view of the imposing entrance to the vast Metro-Goldwyn-Mayer Studios*

# THE BUSIEST STUDIO OF ALL!

## *Forthcoming Box-Office Hits from the Big-Time Stars of Metro-Goldwyn-Mayer*



**JOHN GILBERT** has completed his great picture of life and love in the high political circles of Washington. Soon: "Man, Woman and Sin."

**NORMA SHEARER** is completing "Her Bridal Night," a box-office story in which she plays the role of a young travelling saleswoman. Another "His Secretary!"

**LON CHANEY** is completing "London After Midnight." He plays the part of a Scotland Yard detective in an absorbing mystery film.

**MARION DAVIES** under the direction of King Vidor, genius of "The Big Parade," has completed "The Patsy," a marvelous comedy based on the stage play.

**GRETA GARBO** in her forthcoming picture, "The Divine Woman," plays a country girl who becomes a great actress. A perfect Garbo vehicle.

**RAMON NOVARRO** will soon appear in his most romantic picture called "His Night," which is nearing completion at the M-G-M studios.

**WILLIAM HAINES** in "West Point" is a picture of which exhibitors may expect great things. Another "Tell It to the Marines" and "Slide, Kelly, Slide" for Bill Haines!

**TIM McCOY** is working on "Spoilers of the West," which advance reports declare is his best outdoor subject since "War Paint."

**JACKIE COOGAN** is engaged on a new big picture, "Buttons," in which he plays a heroic page-boy on a trans-Atlantic liner.

**ROSE-MARIE** is at a stage of production where it may safely be predicted this great special will be an outstanding picture of the year. Joan Crawford as "Rose-Marie."

**DANE-ARTHUR** will shortly greet their laugh-loving public with "Baby Mine," which observers declare is even bigger than "Rookies."

**CODY-PRINGLE** have established themselves with "Adam and Evil" and "Tea for Three." Their next one is "Mixed Marriages."

**THE COSSACKS** starring John Gilbert, is now the talk of Hollywood for it promises to be one of the most dashing romances of our day. With Renee Adoree.

**COSMOPOLITAN** will soon be represented by "The Lovelorn," based on Beatrice Fairfax' famous syndicated column. With Sally O'Neil.

**A DOG STAR** picture that is absolutely different is "Under the Black Eagle" in which "Flash," the miracle dog plays a German army dog. Thrilling!

# METRO-GOLDWYN-MAYER

# Canadian Moving Picture DIGEST

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**RAY LEWIS**
**Editor and Managing Director**
**GEORGE C. WILLIAMS**
**President**

*Official Organ of the M.P.T.O. of Canada*
*Established in 1915 for Exhibitors*
**Subscription: $5.00 yearly**
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## *What Next?*

JOSEPH McKEE, President of the Board of Aldermen of New York, wants a new law introduced which will give the Commissioner of Licenses the power to close any Motion Picture theatre which presents a film with a tendency "to ridicule, disparage, or hold up to obloquy or contempt any race, creed, or nationality." Who is to be the judge when we all have such a tendency to enjoy a joke at the expense of each other?

RAY LEWIS

The Commissioner is also to have the authority to take action against such pictures which are "calculated to arouse racial, national, or religious prejudices, or do in fact give offense to a considerable number of any race, creed, or nationality."

The nationality thus injured "shall report to the Commissioner of Licenses who shall thereupon abrogate and cancel the license or licenses of the theatre or theatres exhibiting such motion pictures?

What next? With a Motion Picture Censorship Board functioning in the different states of the United States, one Board eliminating scenes, and the other Board reintroducing them, the same conflicting censorship rulings manifesting through the various provinces of Canada, this new racial censorship looks as if Motion Pictures is not going to be given a chance to be more than sanitary.

The world of critical high-brows now call us names for being such simple brain fodder, but what is going to happen to us when we will be obliged to produce Motion Pictures designed to flatter the nations of the world, and avoid, under penalty of the law, telling the truth about any nation?

The mistakes of man, singly and nationally have been recorded by biographers and historians; and aided by these records Man has been able to proceed in the business of evolution, with all its machinery which governs the domestic and international relationships which link up men and men in the processes of civilization.

The elimination of historical facts from literature would give us no record of past events, for all nations have transgressed the laws of equity, ethics and justice, and among men there is not one, who is perfect, according to the New Testament of Christ; and not one according to the Same Authority who is without sin and therefore privileged to cast the first stone.

If we are to present perfect men and nations upon our screen, we must pervert history, for where is the perfect material to be found?

The Irish are always described as going around with "a chip on their shoulder" and the Hebrew is quoted as follows, "sufferance is the badge of all our tribe."

Both Irish and Hebrew have a sympathetic strain of affinity, both have a keen sense of humour, an emotional complex which make them sensitive about the criticism of their race.

The Irish and Hebrew have furnished a world of laughs in the arena of entertainment, and both Irish and Hebrew have laughed at the idiosyncracies of each other, and at themselves.

In analyzing the two I find that the Hebrew is less sensitive of being made fun of than the Irish race, any complaint which the Hebrew has made has been along lines which have tended to stir up the old religious bugaboo, "Christ-Killer," through which the Hebrew has not only been crucified once, but all through the ages, by all nations.

The sensitivenes of the Irish is not so much concerned with the religious angle as it is concerned with the presentation of the Irish as a subject of humour.

The Irish refuse to become figures for merriment, nor will they be presented in any other role, but the role of heroics, or in the realm of sentimentalism. Chauncey Olcott and Fiske O'Hara are the sentimental heroes which appear to meet with Irish approbation; and Synge's "Playboy of the Western World," although conceived in Ireland and by an Irish author, played by Irish players, was received with ripe vegetables and stink bombs when it was presented in New York.

The Irish hero which appears to be popular with the Irish in drama is the one who defies the cruel, crafty English Lord, who is endeavoring to lead a Colleen astray, or rob a true Irish son of the soil of his inheritance, "Bad cess to the English." Sean o' Casey's, "The Plough and the Stars," reveals the sordidness of Irish life when reared in poverty, and although it made its Irish author famous, and enjoyed a run in London, England, it was the occasion of near riots by the Irish in Dublin who objected to certain types. Despite these features, it is played by the Irish players and opened in New York under Irish police protection.

It is a pity that this Irish sensitiveness is growing to replace the "chip on the shoulder" of the old school. One loves the Irish sense of humour which can voice a dozen paradoxes in as many seconds, as amusing to the listener as to the paradox-maker.

It appears that the present controversy in connection with the proposed new ordinance started by a complaint from the Irish Vigilance Committee; and the films which provoked the offence were "The Callahans and the Murphys," "Irish Hearts," "The Shamrock and the Rose" and "The Garden of Allah."

(Continued on Page 9)

## Ray Presents

WHEN Cato, soldier of the Free State of Rome and Stoic, wished to deride Caesar, he referred to him as "that woman."

I AM in receipt of a letter from Sime Silverman, publisher of "Variety" addressed to "Mr. or Mrs. Ray Lewis."

The inference is apparent, but if Imperial Caesar could provoke "that woman," why should Ray Lewis be offended at "Variety's" play upon her sex?

*I am fascinated by clever and brilliant personalities, a devotee at the Throne of Imperial Intellectuality; and being Woman, I may have inherited the tendency of Eve to register to the Adams of the World as Woman.*

THE EDUCATION of Sime Silverman, judging the man by the parables of the New Testament, "By their fruits shall ye know them," "Figs do not grow on thistles," etc., does not interest me sufficiently so to you Sime, forever, am I content to remain the Riddle of the Sphynx, "Mr. or Mrs. Ray Lewis."

*In prize rings there is an ethics which eliminates "foul blows;" and throughout the world of sportsmanship, even when pens are weapons of Offence and Defence, one keeps above the belt in an encounter. Let's keep away from the sex question, Sime!*

YOUR permission to publish my "In Memoriam" letter to you in "The Digest," came about one month late, as you were already aware of its publication in the issue of The Digest, October 29th, incidentally I have a habit of going to publication without waiting for permission from anyone.

*I have heard you referred to as a clever fellow, Sime, but perhaps you did not take advantage of all the brains you possess when you wrote me.*

*A brilliant Showman once told me that all our brains are not in our head, some of them are placed where we sit.*

HE REFERRED to that capacity for "sitting" on a proposition which enabled Time to help you solve it. But after considering that you sat on my "In Memoriam" editorial for one month before you wrote me, I conclude that you did use the brains in your "sitter," but you neglected at the same time to use your head.

It is necessary for good results to use both together, I should imagine.

*The reference in your letter to a third party I do not comment upon, for again observing the ethics of fighting, it is not Sportsmanship to drag in a third party in our dispute. Let you and I have this out on our own, and while we are on the subject of counsellors, does it not seem a pity, Sime, that you have forfeited the friendly advice of an Aristocrat in our Monarchy of Showmen, he would never have advised you to publish your "In Memoriam," advertising number to the late Marcus Loew. No man likes to see another commit suicide, and for what a price, advertising! Let's hear from you, Sime!*

WE HAD a preview of the British feature, "The Somme." It is a thriller in the Arena of War pictures, with Canadians in action, the battle scenes being loaned to make the picture from official records.

*We are yearly at the eleventh hour, of the eleventh month, commemorating Armistice, and the Peace of Peace; and yet the War talk, Armament, War films inflame the air with the ghosts of armed armies and world conflict, and as long as we talk War, write War, prepare for War, screen War, we furnish the propaganda upon which the War Barons of the World declare War; and only in the enlightened hearts of those who have lost their dear sons, is there a sincere desire that War shall cease.*

"THE SOMME" was presented at its preview with The Toronto Telegram and Tom Daley, manager of the Tivoli Theatre as joint hosts. We certainly get behind our British films to "put them over;" and despite my War prejudice, I must concede as a film "The Somme" is excellent.

IT WAS a treat to see Jack Arthur as conductor of his Uptown Theatre orchestra, in the pit with his men, inspiring them musically.

The overture this week recalled the days when Jack Arthur's music was the drawing attraction at the Regent Theatre.

*Florence Rogge's Fourteen Dancers, did about as "snappy" a bit of ensemble work as I have seen. It was a surprise divertissement and made a decided hit, being short and sweet.*

THE CHARLEY CHASE Pathe comedy, "Now I'll Tell One" was a feature and deserved all the energy that was put into its making. Entertainment every foot of it.

(Continued on Page 8)

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ON
SHORT FEATURES

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"TELL IT TO SWEENEY, kid—TELL IT TO SWEENEY!"

# another record-wrecker!

¶ Yes, sir, we laid off talking about this "Tell It to Sweeney" picture till we knew from actual box office returns that we had another big winner. Worthy to add to the smashing Paramount specials that have made this season one continual golden harvest for Paramount exhibitors. ¶ "Tell it to Sweeney". Debut of George Bancroft (star of "Underworld") and Chester Conklin (unsung star of a hundred pictures) as a comedy team. Produced by Gregory La Cava, who made "Let's Get Married" and many other laugh hits. Paramount introduced the first comedy team in Beery and Hatton. A mob of near-Beerys and Hattons have followed but—. Paramount waited till we could give you another *real* comedy combination as good as the original. ¶ Here it is—Bancroft and Conklin in "Tell it to Sweeney". And—glory be, boys!—there is no war, trench or racial, in it! No thumb and nosing. No rehash of stale laughs. A fresh type of comedy yarn in a brand new setting. Lavishly made, swift, smart, loaded with roars. A new era comedy—and how!

***the big ones are all paramount!***

# "Power Behind Financial Throne"

## N. L. NATHANSON PURCHASES HUGE SITE KING AND YORK STS., FOR BEAVERBROOK INTERESTS

### Big Theatre Talk Subsides as Mail & Empire Bldg. Looms for Purchased Site

N. L. NATHANSON, Managing Director of the Famous Players Canadian Corp., acting personally, on behalf of a syndicate, purchased the interest recently acquired by D. E. Bennett, Limited, real estate brokers, in the northeast corner of York and King Streets.

There were many rumours afloat after the deal went through, the most persistent being the one that drew plans for a theatre of 5,000 capacity, modelled after the Paramount Bldg., with offices and Film Building accommodations on a colossal scale.

A regular clearing house institution for film companies, theatrical enterprises and the various enterprises which directly and indirectly contact the interest of Canadian theatrical entertainment.

Mr. Nathanson when interviewed had no information which he could impart. "The purchase is not on behalf of the Famous Players," said Mr. Nathanson, "it is a personal deal by myself for a syndicate, and I cannot divulge our plans at present regarding our disposition of this property."

The property has a King Street frontage of 107 feet and a York St. frontage of 186 feet, in addition to a frontage of 106 feet on Pearl St. The lot with its three street frontages is very valuable, and has become a speculative point of interest because of the various enterprises, including the "Chateau Simcoe" hotel proposal, with which it has been associated.

Following the silence on the deal comes information to the effect that the space will be utilized for a Mail and Empire Building.

Recently thre was big front page news in relationship to the purchase of the Mail and Empire, Toronto's oldest established morning paper by I. W. Killam, Montreal millionaire, who took up his residence in Toronto.

Mr. Killam, reported President of Royal Securities, is persistently rumoured as active for Lord Beaverbrook both in his Royal Securities affiliation and in the purchase of the Mail and Empire.

The publishing interests of Lord Beaverbrook are many and varied; and since the British Empire interests are so closely interwoven; and the Nations which make up the Commonwealth of the British Empire are so important to the Empire's stability, it should not be a very far stretch of imagination to conceive Lord Beaverbrook as reaching out his power and influence in both the press and screen enterprises of Canada, Australia, New Zealand, etc., etc.

When men have vast interests at home it is necessary to protect these interests through affiliations abroad. One of the home truths which came late, very late to the Industry of Motion Pictures in the U. S.

The German Nationalists have learned the power of the screen which they practically control in their own country; and their interests are not only merged in theatre control, but they produce the pictures and legislate the laws, through government office and publisher's control, which govern the distribution of their films and all film imports.

Nor is this but for domestic enterprise. The influence of German thought will find its way into every man's land; and the same can be accomplished by any nation which has the vision to capitalize on natural and manufactured assets, for in the business of Trade and Commerce, the business of exports upon which foundation all nations must build their economic independence, it is necessary to first create international good-will; and what greater power have we than Screen and Press, the handmaids of finance.

Canada is particularly in line for attention. Her resources of unlimited wealth have not even been tapped. The U. S. investments in Canada reach over three billion, England's investments approximately two and a half billion dollars, but since Capital Interests govern the destiny of all nations, up to a point of revolutions, the latter which but destroys the old capitalists to give birth to a new class, we can look for the financial powers in England to interest themselves more intimately with the industrial and economic life of its Empire Nations.

The Press and Finance are Sisters under the Skin, the only Industry which has not recognized this "unwritten law" is our Industry of Motion Pictures in the U.S., who having had this whispered into their ear by we pen-pushers, appear to have recently contacted the gist of our communication with the usual emotional and hysterical reactions.

Screen and Press! What a power for war and peace, for the development of Nations, spiritually and economically.

Meanwhile the present Mail and Empire site at King and Bay Streets will not be the future home of the Mail and Empire. The value of this site is said to be far in excess of the possible new home on York and King, the site recently purchased by N. L. Nathanson.—*Editor.*

## *Ray Presents*

(Continued from Page 6)

GABRIEL HESS, of the Hays' Organization, was the guest of the officers of the Distributors and Producers Association at Toronto, with Col. Cooper as presiding host at a luncheon.

*Mr. Hess stated his visit to Toronto was only social, but Mr. J. C. Brady, of the M.P.T.O.A., gave him an "earful" which was not as unsociable as it was confidential. Mr. Brady is a tireless worker in the Cause of Exhibitors' Independence.*
*He is* 100% *Irish, diplomacy and wit plus a sense of humour which will keep him forever the young man he is!*

C. J. APPEL, is managing Shea's Hippodrome, which is getting the business by telling the world, through Appel, that the Keith Albee Big Time Vaudeville is the best in the world.

The house is playing to capacity, so it looks as if the Toronto part of the world believe Appel. I have seen some shows there that the Palace, New York, would find profitable to present.

### Lady Beaverbrook Passes Away After Short Illness

The death of Lady Beaverbrook, wife of Lord Beaverbrook, came as a great shock to the people of Toronto, who but a short while back welcomed Lady Beaverbrook during her visit to Canada.

The passing away of her mother, has postponed the marriage of the Hon. Janet Aitken, daughter of Lady and Lord Beaverbrook. The Hon. Miss Aitken is betrothed to Ian Douglas Campbell, heir presumptive to the Duke of Argyll.

Lady Beaverbrook recently suffered a nervous breakdown, but it was

(Continued on Page 9)

## *What Next?*

(Continued from Page 5)

The "Callahans and the Murphys" I saw. It was a farce along broad lines, all presented in a spirit of merriment; and not conducive to racial offense anymore than was "Abie's Irish Rose," where priest and rabbi condoned and officiated in the marriage of an Irish maid to a Hebrew lad, and as part of the festivity, they boiled a ham to the savoury delight of the rabbi. Most of the rabbis who saw the play laughed at this consumption of swine's meat, into which Jesus is said to have cast at least seven devils. Perhaps it is the devil in the bacon which makes the meat so appetizing.

Many millions of Irish and Hebrews laughed at the intermarriage with its revelation of racial segregation, religious observances; and its final "getting together," or assimilation.

There was nothing about "Abie's Irish Rose" which was literature, or gospel as far as its spiritual entity was concerned. The authoress selected two races with marked religious differences, both with an infinite capacity for naive and spontaneous wit, and both possessing that precious faculty, a sense of humour. Those who flocked to see this racial presentation were Irish and Hebrews, as well as other nationalities. All came away laughing, no one appeared to be offended, if we are to judge the box-office results, and yet wherein was "Abie's Irish Rose" more worthy of approbation than "The Callahans and the Murphys?"

"The Garden of Allah" reveals a trappist monk, who yearning for a contact with life, breaks his vows of silence, and goes forth to marry the woman he loves, only to discover that his conscience urges him to give up the world, his wife, for his first real love, the church.

Wherein lies the offence against any religion or nationality?

Recently I witnessed a play called "The Cradle Song," written by two Catholics.

It revealed the interior of a convent, the maternal urge of its sisterhood, the weaknesses and human frailties of nuns. But in this story, no nun breaks her vows, she fights out her loneliness, crushes out her womanhood within the walls of the convent.

No one objected to this play, although it revealed the human susceptibilities of the sisters, who found peace and contentment when age had withered their imagination and desires.

In "The Miracle," a nun breaks her vows and goes forth with a knight, to return and lay her baby at the feet of the Virgin, after having passed through all the loves of the Mary Magdalene. The box-office record of "The Miracle" is recent history.

"The Garden of Allah" as presented at the Uptown Theatre, Toronto, should give no offence to even the most orthodox religious believer, in fact the very opposite effect should be accomplished, for "The Garden of Allah" shows that the Catholic church has a greater power over its devotees than the glamour of the world, the call of love. It reveals that the Call of the Church, for those who have taken the vow, will persistently recall its own, no matter what other earthly influences have for a time swayed the one so consecrated.

Ray Lewis

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### LADY BEAVERBROOK

(Continued from Page 8)

thought her condition would not interfere with the wedding of her daughter which was to take place in London, at St. Columban's Church, December 12th.

Lady Beaverbrook was philanthropic in her ideals, and was the promoter and supporter of many charitable enterprises which successfully fulfilled the mission of service.

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Five hundred Hollywood extras, now playing Russian soliders in the new Emil Jannings starring picture, "The Last Command," were drilled in their manual of arms by ex-officers of the old Russian Imperial army, now working in pictures. The drill-masters included Capt. Nicholas Kobliansky, Major N. Nicholas and Colonel V. Ikonnokov. The picture is nearing completion at the Paramount studio.

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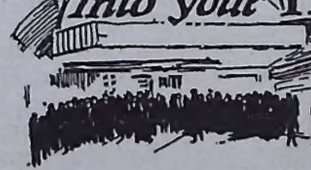

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# TORONTO THEATRES

UPTOWN — "The Garden of Allah," with Alice Terry and Ivan Petrovich—Metro-Goldwyn. Class B plus. Robert Hichens "Garden of Allah" has had an extensive circulation in book form. The dramatized version has also enjoyed a long success. The book has been religiously adapted and the direction by Rex Ingram is most masterful. Despite its religious theme I find this picture totally free from any offence to anyone, unless that person be void of tolerance and biased with bigotry. For such as these it is a mercy to give them offence for their enlightenment. The Arab scenes and desert storm, the revelation of the Mohammedan faith is inspiring. When the Muezzin calls from the minaret "come to prayer," "God is Great," it cannot fail but inspire a religious reverence and awe; and reveal to our civilization that all Infidels according to Christianized standards may follow a worship of their Creator more acceptable and purer in its adoration than those who stand in criticism upon it. The love note throughout is poetic and arouses the sympathy for hero and heroine. It was such a novelty to find Arabs and Sheiks who could not only be the friend of white men, but respecters of white womanhood. Alice Terry appears to have changed, grown less seductively voluptuous. I liked her better when her form suggested King Solomon's "Song of Songs" to his beloved's breasts which were as "hillocks." A little fat sometimes makes one more emotional, slimness sometimes has a tendency to become dry as a bone. I will concede that our heroine looked younger than in her last picture, but it is not the young women of history, who have made history; and as long as a woman looks desirable, why worry about her mature looks, unless she has ambitions to play "Little Eva" in "Uncle Tom's Cabin." At such a time only should she be admonished "to be her age." Ivan Petrovitch is good looking and did admirable work both as trappist and lover. His restraint and interpretation revealed the conflict with which his conscience performed its flagellation. "The Garden of Allah" may not create a big noise, but all must concede its quality and merit.

TIVOLI — "Les Miserables," with an All Star Cast—Universal. Second Week, and playing to packed houses. This feature has broken the theatre's record, and the matinees have demonstrated that its appeal is certainly in the direction of the followers of Hugo's masterpiece. The production is so different to the usual that it is a novelty on this account also.

SHEA'S HIPPODROME—"Sally in Our Alley," with Shirley Mason—Columbia. Class B. Walter Lang directed this wholesome comedy-drama. Salley's mother dies and she is adopted by an Italian, a Scotchman and a Hebrew. Imagine the tie-up, until a wealthy Aunt turns up and transplants this tenement flower to the surroundings of what is classed as "Society." But Sally goes back to the tenements when "Society" snubs her old friends for their tenement manners in a drawing-room. Good entertainment all the way through, plenty of fun and pathetic hokum which goes over. Edward Clark is responsible for the story and the cast was ably represented by such stirling artists as Alec B. Francis, Kathlyn Williams, Richard Arlen and Florence Turner, an old time favorite. Shirley Mason made a roguish as well as sympathetic little Sally.

LOEW'S—"In Old Kentucky," with James Murray, Helene Costello, and Wesley Barry — Metro-Goldwyn-Mayer. Class B plus. Sentimental sob-stuff which gets them, makes them weep for Dad and root for the old blue-blooded Kentucky-bred horse. The southern atmosphere is faithfully maintained. The story involves a decent chap who is changed into a bit of a scoundrel through the influence of War. However, after he has insulted his sweetheart, dishonored his parents, a realization of his degeneration comes to him; and he redeems himself by enabling "Queen Bess," the last bet of his father, to ride to victory. A bit old-fashioned in its material, but the fans like it; and it is a bit of a change to meet a hero, who did not remain Virtue's counterpart all through life. A hero, who was human enough to be a villain, but divine enough to uplift himself from "the mire of his iniquities," as our minister would say. John Stahl directed ably and Helene Costello made a charming heroine. James Murray did excellent work, while the rest of the cast, including Wesley Barry, Dorothy Cummings all contribute their share to the picture's pleasing quality.

PANTAGES — "The Thirteenth Juror," with Anna Q. Nilsson, and Francis X. Bushman — Universal. Class B plus. The story is pure melodrama, exciting and tense in its interest. It deals with the murder of a political boss, the prosecuting attorney's political rival; and this attorney endeavors to fasten the murder upon himself, because of his love for the woman, whose husband committed the murder. Francis X. Bushman, as the attorney, presents a powerful characterization and reveals those mellow qualities of histrionic ability, which built up Francis X. Bushman's popularity outside of his good looks. The production by Edward Laemmle has been constructed to suggest wealth and affluence, it represents a workmanship in its construction that is most satisfying and admirable. The complications which surround the development of the plot furnish melodramatic suspense which gets you, even though you aspire to less emotional fireworks for your "emoting." All the way through the interest builds up; and at its climax leaves you with that perfectly satisfied feeling which follows the viewing of a real good picture. Anna Q. Nilsson as the wife had not an important acting part, but she was sympathetic in her interpretation. The play by Henry Irving Dodge was adapted to its fullest advantage by Charles A. Logue.

## Neighborhood Theatres

PALACE — "Annie Laurie," with Lillian Gish — Metro-Goldwyn-Mayer. "Beau Geste," with Ronald Coleman, Norman Powell and Noah Beery — Paramount.

COLLEGE — "Drop Kick," with Richard Barthelmess — First National. "Way of All Flesh," with Emil Jannings — Paramount.

BEACH — "Country Doctor," with Rudolph Schildkraut — Pathe DeMille.

CAPITOL — "Rose of the Golden West," with Mary Astor — First National.

RUNNYMEDE — "Annie Laurie," with Lillian Gish — Metro-Goldwyn-Mayer.

BLOOR — "Beau Geste," with Ronald Coleman and Noah Beery — Paramount. "Mockery," with Lon Chaney — Metro-Goldwyn-Mayer.

YORK — "Man Power," with Richard Dix — Paramount. "Swim, Girl, Swim," with Bebe Daniels—Paramount.

CHRISTIE — "Tracked by the Police," with Rin Tin Tin — Warner. "Adam and Evil," with Lew Cody and Aileen Pringle — Metro-Goldwyn-Mayer.

# Round About the Studios

**"Buttons," and plenty of them! That's the title of Jackie Coogan's next for Metro-Goldwyn-Mayer.**

Three promising newcomers to the film colony in Hollywood, Dolores Mendez, Esther Garcia, and Tania Akron, add an international flavor to "Legionaires in Paris," a rollicking comedy with Al Cooke and Kit Guard which is now being filmed at the FBO studios.

Charley Chase, star of Hal Roach comedies, has just signed a new contract which assures his continued appearance in Hal Roach comedies for the next five years. This is entirely as it should be inasmuch as during the past few years in which Chase has been featured in these comedy productions he has developed into one of the greatest comedy stars short subjects have ever known.

Josephine Borio, noted screen beauty, has been added to the cast of John Gilbert's new Metro-Goldwyn-Mayer. vehicle "The Cossacks," to play the sister of the heroine, enacted by Renee Adoree.

The Jean Hersholt starring vehicle, "The Symphony" by Svend Gade, has been changed in title to "Jazz Mad." This is the picture which Universal made in the Hollywood Bowl with Alfred Hertz conducting an orchestra of one hundred and fifty before an audience of one hundred thousand.

Ford Sterling has returned to the Paramount studio after several days in a hospital, the result of a furnace explosion at home. He will not work for several weeks.

Norma Shearer spent the better part of a week riding about in a Pullman car while a battery of cameras were trained on her for her new starring production directed by Sam Wood for Metro-Goldwyn-Mayer. More than two hundred scenes of the picture are laid in a Pullman car, since Miss Shearer plays the role of a travelling saleswoman.

Production was started this week on "Wild Blood," the third of five feature productions in which Universal is starring the famous Rex, King of Wild Horses, under the direction of Henry MacRae.

John Aason, who stands eight feet, nine inches in his stocking feet, has a big part in "Legionaires in Paris," the FBO comedy based on the recent American Legion convention in the French capital, but he hasn't a dressing room at the studio. There wasn't one big enough for him.

Henrietta Cohn, Paramount's girl executive, will be the company business manager for Esther Ralston's next starring picture. She has served in the same capacity in recent Ralston and Clara Bow productions.

James A. Oreelman, ex-newspaper man, and Dorothy Herzog, at present motion picture editor of the New York Daily Mirror and Los Angeles Herald, have been signed to write for FBO pictures, by William LeBaron, vice-president in charge of production. Creelman is now at work on a modern railroad story for next year's program and Miss Herzog will join the FBO writing staff in January to write adaptations and originals.

Two more big important circuits have just been added to the fast increasing number of large chains that have contracted to play Educational's output of Short Features this season. Every week has seen one or more additions to this imposing list, and now the great Stanley and Saxe Circuits are included among the groups that will play the Educational Pictures for 1927-1928 practically 100 percent.

If Polly Moran ever quits the movies she will be able to open a restaurant in the Canadian north woods. Polly played the role of a restaurant owner in Clarence Brown's "The Trail of '98," the big Metro-Goldwyn-Mayer northern epic, and is now playing the tavernkeeper in "Rose-Marie," which also has a northwoods background.

**Dorothy Mackaill, lovely First National star, appearing opposite Jack Mulhall in "The Crystal Cup."**

William Wellman, Paramount director of the air picture "Wings" and its sequel, "The Legion of the Condemned," has a habit of taking a small bit himself in all his productions. He has just finished his part as a player in the "Legion."

All speed records were broken by Jola Mendez, who made a hurried trip to Hollywood from New York to take the leading feminine role in "Chicago After Midnight," a Ralph Ince production for FBO. She stepped off the train at nine o'clock in the morning and was at work at the studio at nine thirty. All her costumes had been made to measure and were ready for her to step into immediately.

After having played an important role in William Haines' starring vehicle, "West Point," Neil Neely has been signed to a long term contract to Metro-Goldwyn-Mayer. He is at present playing in John Gilbert's starring vehicle, "The Cossacks."

**Tim McCoy, star, Marjorie Daw, leading lady, and W. S. Van Dyke, director of Metro-Goldwyn-Mayer's "Spoilers of the West."**

# STILL THEY COME

Every week since the new season opened has seen the launching of a new box-office crusher by GREATER F B O---

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